

HOOVER FUND DRIVE WELL UNDER WAY

143 Sub-Divisions Representing 29 Trades Active in Relief Work.

\$117,000 TURNED OVER

Many Generous Contributions for Starving Children Are in Sight.

Of the twenty-nine trades that two weeks ago pledged themselves to the support of the Hoover campaign 143 subdivisions are now thoroughly organized, according to a statement given out by H. D. Burrell, chairman of the Industrial Division of the European Relief Council. Eighty of these subdivisions have now chosen chairmen who will meet January 18 at a dinner at the Bankers' Club to discuss plans for further work.

Already \$117,000 has been turned over by the industries toward the \$22,000,000 which the European Relief Council is raising in aid of the starving children in Europe, and Mr. Lee Eastman, chairman of the automobile division, reports that as a result of soliciting at the automobile show last week this sum will be considerably increased. A large dividend contribution is promised also by K. H. Fulton, president of the O. J. Gude Company of New York. For every person employed within the New York district in the paint, paper, bill posting, artistic departments and electrical plant of his company, Mr. Fulton pledges a sufficient sum to save the life of one European child. As the O. J. Gude Company employs 350 men in the bill posting department alone the total promise to be considerable.

If this week is not another large lump sum is expected as a result of the guarantee of the umbrella manufacturers. They have promised that for every umbrella sold wholesale for the week beginning January 17 to contribute \$10 to the fund for the European Relief Council. This is the cost of feeding, clothing and caring for a child from now until next harvest, according to the economical and efficient method in vogue in Mr. Hoover's relief stations, of which there are 17,000 scattered throughout central and eastern Europe. These stations will have to close unless the European Relief Council succeeds in raising its national collection of \$22,000,000. As far as American industries are concerned, however, Mr. Burrell reports that never was there such a prompt and unanimous response to such an appeal as is now issuing.

Following are the divisions under which the industries are being organized: Banking, insurance, textiles, building and engineering, transportation, stock exchanges, women's apparel, men's apparel, jewelry and iron, steel and machinery, leather, millinery, food products, music and arts, printing and publications, fancy goods, furniture, mining, export and import, telegraph and telephone, realty, petroleum and allied products, electrical and gas, hardware, beverage, knit goods, professional, rubber. George W. Wickham, former At-Large General of the United States, has accepted the chairmanship of the legal division of the professional men's organizations.

OBREGON WIRES THANKS TO AMERICAN CHAMBER

Pledges Best Efforts to Bring Better Understanding.

President Obregon of Mexico has sent a telegram to the New York members of the American Chamber of Commerce assuring them, in reply to a message of confidence and good will which they sent President Obregon on January 4, that he will use his best efforts for the reconstruction of Mexico and the development of good understanding between the two republics. His telegram, which was made public yesterday at the New York office of the American Chamber of Commerce, 24 Burling slip, reads:

"With real satisfaction I have read the message which you have kindly transmitted for me through instructions from the honorable group of members of the American Chamber of Commerce at a meeting held at the Hotel Astor the night of January 5, and hasten to avail myself of your good offices to transmit to those who signed that message my truest words of gratitude for their high conceptions about my country and the Government I have the honor to preside over, and most sincerely to the Honorable Judge Gerard, former Ambassador of the United States to Germany, for the work of equity and justice which he has initiated.

"You may assure those gentlemen that I will use my best efforts in favor of the reconstruction of my country and to develop a good and true understanding between both republics; that I am anxious to answer with acts of confidence which both my own countrymen and the people of your great country have placed in me, as well as the other countries which have great interests in Mexico."

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Catalogued by
FREDERICK W. GOOKIN

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New and Reviews of Art---Var's Effect On Work of Henry M. Hoyt

Frederick Clay Bartlett Paints Picturesque Places in China.

By HENRY MERRIDE.

DEATH of the Academy! And Henry Martyn Hoyt chose death by suicide!

That is the "argument"—to borrow a term from the theatre programmes—of the memorial exhibition now viewable in the Folsom Galleries. The young artist had been caught at the parting of the ways. Not only had the social fabric been rent from top to bottom but all the artistic formulas upon which he had been building his culture had been struck from under him. Complete darkness enveloped the earth and the young man saw nothing beckoning to him from the mists but death—and, like the protagonist of Walt Whitman's poem, he said, "Come."

Death is not invariably tragic, but this one will seem so to those who knew Henry Hoyt and to those who now will see the paintings that were left in his studio. They seemed to be another alternative besides the two mentioned, to Elizabeth Shepley Sergeant, who writes the most unusual "portrait" that accompanies the catalogue, and it is also patent to the most casual observer of the paintings that Henry Martyn Hoyt had a fighting chance not to be an academician. He did not see it himself, however, and preferred death.

Henry Hoyt was endowed by nature with a good eye. That, possibly was his undoing. He saw the literal shapes and colors of things as pleasantly as, say, William Orpen. Indeed, one of his pictures of a shed, with loose, flapping boards, is quite Orpenish in the way that it catches the light and color. But as to the poetic or the significant choice of facts, the young man was unaware until his bitter experience in the war had uprooted him from what he had called "the conventions and traditions."

But before that his mis-guided friends and teachers doubtless had encouraged him to the hit in his fatal facility for imitating surfaces. Some of his backgrounds are like those of Chase, and just about as good; some of his figures are like those of Tarrall, and some of his effects are those of Whistler. It is clever work from the average teacher's point of view. The average teacher is elated to the skies when a pupil does something just like himself. And such things get you into the academy—if you care for the academy. But after the war, young Hoyt revolted from platitudes. You can see the break in the exhibition when the artist's eyes are turned to the new way—but haltingly, as though troubled by all the ghosts of his own past. It was an intellectual revolt and had no artistic basis.

But it is time to hear Miss Sergeant. "The war, I believe, did a great deal to change Henry Hoyt's orientation. In the first place, it rather definitely uprooted him from the conventions and traditions of the world in which he was born, against which he has always felt a rebellion whose constraints he had not before really cast off either in life or art. He was projected like a catapult into that humble, plodding, universal universe whose rough savors had always excited his longing. His dreamer's revolt was transformed into reality. He became the under dog, made himself into a man, but in fact this set him free or began to set him free.

"Like other young Americans with culture and fine sensibilities, he found the process of freedom of emerging from the war, a very painful thing. He began to seek some philosophy of regeneration for his uprooted, cast-out life. This uprooting, cast-out life into black whirlpools of unhappiness.

"Then Earth smote. This life out with excess of joy and pain, says one of his poems. Excess of joy and pain were just what his friends felt and adored in Henry Hoyt. Even in the good old days, a certain superlative quality, colored like the orange tie, which expressed itself in overstatement, in passionate hypotheses or passionate despair. The balance for the moment was on the side of despair. Hope died within him. And they found him one night dead in his studio.

"The friends who loved him will never forgive themselves that they were not somehow able to make him realize in time the strength of the faith in him as a man and as a painter. Just because he had gone through such deep and bitter waters his contribution to American art should have been of lasting significance. His work as it stands is sensitive and robust. It has poetic fire and rare honesty of vision. Yet for all its variety and brilliance, it is not all its variety and brilliance. But don't admire any picture too much. For in that case the invisible showman will step up and tear off the wall—as he gave the picture to the artist. And the arch in his first studio show on the south side of Washington Square long ago—and insist that you carry it home under your arm.

Upon the whole Miss Sergeant presents us with a fine type in the young artist with the "orange necktie" and a general air of having just returned from Spain or Italy; and most people will agree that "just because he had gone through such deep and bitter waters his contribution to American art should have been of lasting significance."

AMERICAN ART ON DISPLAY.

Those who feel that they simply must travel somewhere and are yet unwilling to trust themselves to unsettled Europe will probably find in being stampeded by the Frederick Clay Bartlett paintings of China into a search for the picturesque in places he has been to. According to Mr. Bartlett, all is not yet banal in Canton, China. There is at least one row of houses in that town, he says, with wide and deep verandas, that look upon a roadway and a canal at the same time, and the canal is edged with towering trees that are much healthier than the sickly specimens that adorn our Madison Square Park.

The booths of the small merchants are still as captivating as in the days of Marco Polo, at least in Soochow, and in Peking there is a theatre that would not have been an unworthy background for the art of the divine Sada Yaco, had that lady not elected to become a Parisienne instead of a Pekinese. The temple porches, the great pagodas and palaces of China, have all been seen from agreeable angles by Mr. Bartlett, and painted in very direct style. He has not thought, as so many of our touring artists, to attempt the Chinese manner of painting, which is just as well.

are not in the same schools, they preach no particular lesson of painting in chorus—they are just survivors. The most so, of course, is J. Francis Murphy, who got into the auction rooms first and obtained a rating there.

There is nothing new to be said of their tentative. Each of the group has firm believers, and so during the run of the exhibition the visitors will not be few. Mr. Hassam's landscape, "Shingling the First Baptist Church, Gloucester," attains almost to the mural in size, and somewhat in quality. Mr. Brush, as usual, obtains his style direct from the Middle Ages, and his "Family Group" is as careful workmanship as may be found anywhere in the modern world.

In the Daniel Galleries there is the work of another familiar group, though W. J. Glackens, Robert Henri, Ernest Lawson and Maurice Prendergast have not been about for as long a term as the rival group of "best sellers" at Millican. In the Daniel Galleries the freshest work is contributed by Mr. Prendergast, whose curious style and attractive palette remain the same, but who has found subjects this year that have pushed him into extra vividities. All of his pastels are strongly decorative.

Matilda Brownell, who is well known for her portraits, is showing a group of still lifes in the Museum Galleries. Miss Brownell, like the painters in the Millican Galleries, makes no concessions to the aspirations of the day and paints religiously according to the tenets of a Paris that no longer exists. She is in her model, but she spends more time upon her work than that master did, for she covers up her brush strokes more than he did. Chardin, it might be said, was impetuous, but Miss Brownell is always self-contained.

Mrs. Olive Tilton attracted a numerous crowd to the Knickerbocker Gallery to see a small group of recently completed portraits. Among her sitters have been Miss Audrey Emery, youngest daughter of the Hon. Mrs. Alfred Anson, and Mrs. John Lynne Prince.

SHOW OF ZORN'S ETCHINGS.

The lovers of Zorn's etchings have been flocking to the Knickerbocker Galleries to see the exhibition there, for it contains 144 prints—an unusually comprehensive showing. American collectors of Zorn's art and some of the greatest collections of his etchings are now in the hands of the water. This is partly due to the fact that Zorn, who was born in 1859, is now in his 62nd year, and his work has been so widely appreciated that it is difficult to find a collector who is not a collector of Zorn's art.

Among the American portraits that figure in the present exhibition are those of President and Mrs. Cleveland, Col. Lauder, standing in the center, and Senator American; Mrs. Potter Palmer, Saint Gaudens at son model, Edward R. Bacon, Col. Lamont, on the right, and Charles Deering and Mr. and Mrs. Alton Curtis.

During the sixty years of Zorn's life he produced about 275 prints, but more than 200 of these were done during the last thirty-eight years of his life. Loya Doltell issued in 1909 a catalogue raisonné of Zorn's work, but a new catalogue is contemplated, to be compiled by K. Asplund, which will be issued in Swedish with an English translation.

Not the full scope of Zorn's etched work may be estimated it is astonishing to note how controlled his muse at all times was. There was very little of the "subject matter" of the subject. The nudes were usually half in water or near the water, and this was probably not so much from a desire to give nudity a new meaning, but from the lights upon flesh outdoors and upon water equally attracted him. But it is extraordinary that he remained so faithful to this penchant of his. If anything, his later etchings of this theme were his best. Certainly they were the simplest.

GERTRUDE STEIN'S PARIS NEWS

1. Lots of catalogues but I haven't seen the new ones. 2. Bernheim's have a show of Cezanne's, there's and Durand-Ruel's; Durand-Ruel has a show of Renoir's, there's and Bernheim's. 3. Picasso is going to have a baby perhaps. 4. I have a new Ford car called "Godiva."

5. Maria Laurencin is probably going to divorce her German husband. 6. Harry Phelan Gibb is making minor works of art, a little bird on a tree and the tree.

7. I have found a new painter. Perhaps he is good. I have bought two of his pictures for nothing.

8. I like Valerie Lausand. 9. Adrienne Monnier is a little better signification.

10. Sylvia Beach is very busy. 11. Roche may produce Will Harris's "Yellow Jacket," which he has very prettily translated.

12. All the great writers have congratulated me on "Three Lives," great writers, English and French, but we don't know whether it's selling.

13. Mrs. Michalsky says that there is something noble in that.

14. Yong Schwab isn't looking well. 15. Miled Aldrich fell down stairs. Do you think at her age is it right?

We have at last found good cheese in Paris.

I forgot to mention that Matisse had a nice show of water colors. He has money turning electric lamps upside down. Raymond Leroissier (Bibi the Bibiste) is a lawyer, and we've got the drama of "How Now Wilson," the best thing I have done.

(Signed) Gertrude Stein, Corresponding Member of the Societe Anonyme.

My new reviewer, Miss Stein adds: "There, McBride, that gives you a fair picture of our Paris life. As you may gather, I am at present more in a literary than an artistic milieu. The trouble with the painter is at present that the old ones are too old, and the young ones are too old. Of course, five years of war makes more difference in places he has been to. According to Mr. Bartlett, all is not yet banal in Canton, China. There is at least one row of houses in that town, he says, with wide and deep verandas, that look upon a roadway and a canal at the same time, and the canal is edged with towering trees that are much healthier than the sickly specimens that adorn our Madison Square Park.

WHISTLER AND HIS CONFERRERS.

Appropos of the new edition of the "Life of Whistler" by Mr. and Mrs. Fennell, Prof. Goodyear of the Brooklyn Museum, makes some interesting comparisons in the museum's Bulletin, just issued. He says: "It is quite usual to find Whistler's art spoken of as something personal, individual, and so it was, but it was also of astonishing variety, and this is sometimes overlooked. It was said not long ago by an artist of discrimination that Whistler's work was not so very unlike the best pictures which are painted by other men. This utterance was a sort of protest against an exclusiveness which sometimes attaches to the Whistler cult," as it generally does attach to the "cult" of any distinguished man who has suffered from neglect, and distinguished men generally do suffer from neglect before they are distinguished. There is an element of truth in this remark, especially if it be added that his own particular kind of "best picture" was painted by



MRS. JOHN DYNELY PRINCE, PAINTED BY MRS. OLIVE TILTON
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Whistler before it was painted by any model. But the prophet and the forerunner in modern British and American art to an extent which may be easily realized when the dates are quoted, but which may hardly be comprehended unless they are insisted on. "To say that Whistler was born in 1834 means little unless we remember also that Homer Martin was starving long after 1870; that Albert Ryder was only a dawning reputation in 1880; that George Fuller died as an unknown quantity in 1884, and that William Morris Hunt, who died in 1879, is even today rather known by reputation than by his pictures to most of us. In the early '60s Bierstadt, F. C. Church and Gifford were the boasted names of American art, and the exhibition of the "Dunelmord Gallery," on Broadway below Fourteenth street, marked the crest of the wave of artistic taste and appreciation. These dates compare that of 1859 for the birth of Whistler, and "At the Piano," of 1872 for his "Portrait of My Mother," and of 1874 for his portrait of Carlyle. As regards the artist, Albert Moore was for a considerable time his only epoch-making contemporary.

"To those who are familiar with the character of Whistler's art and taste in the Victorian era of the '60s and '70s there is nothing surprising in the storm of abuse which greeted Whistler in that period. His 'White Girl' was rejected by the Paris Salon of 1867, and his 'Portrait of My Mother' was originally rejected by the Burlington House Committee of Selection of 1873, and was ultimately accepted only as a result of the protest of a single man. And yet this picture was awarded the Gold Medal at the Paris Salon of 1884, and was purchased by the French Government for the Luxembourg Gallery in 1891. This picture is beyond debate the gem of the Luxembourg, and now ranks with the 'White Girl' as one of the best pictures of the Corporation of Glasgow in the same year as among the very greatest pictures of modern art. This is the general consensus of present critical opinion. To ascertain the present public popularity of these pictures one has only to note the multitudes of reproductions of them which are now on sale in the leading print shops of New York."

NOTES OF THE ART WORLD.

The lecture on "Modern Art" that was to have been given last week by Joseph Stella at the Societe Anonyme, was frustrated by fire. A fire burned out, and when the lecture was given, the fire arrived they found the firemen and police already in possession of the scene. Fortunately the damage to the rooms was slight, and the lecture was given. The exhibition and the books of the library were not hurt at all. Quite a large audience had been attracted to hear the lecture, and the lecture was given. The lecture was given in the near future.

Of the Japanese prints, which are to be sold at Delmonico's by the Walpole Collection on January 20, 21 and 22, which are to be on exhibition there after the 17th, F. W. Gookin, the expert, has this to say: "The prints were collected by a Japanese collector, and began to gather them more than thirty years ago. As with most of the French collectors, his first consideration was the artistic quality of the designs, and in consequence, in the collection the prints are not in perfect condition, an unusually large number of them are of the kind that make an appeal to persons of taste. Among the prints, several hundred are many of those that collectors speak of as 'prizes.'

"Of prints by the so-called 'primitive' masters there are only a few, and there are not many by Harunobu, but among them there are several that will not soon be forgotten by those who see them. By Tachibana Minko, an artist of the Chinese school who designed only a few prints, all calendars for the year 1865, are of the kind that make an appeal to persons of taste. Among the prints, several hundred are many of those that collectors speak of as 'prizes.'

The exhibition of pictures, sculpture, bronzes and other work of Jewish artists in Poland at the Jewish Center, 151 West Eighty-ninth street, New York city, offers an interesting opportunity to study the

as well as modern colorists, apparently. Then there is Weintraub, who can be exquisitely decorative. Impressionist landscapes and profoundly spiritual in Picasso-like conceptions. Jacob Adler is intoxicated by the method of Greco and by the spirit of early Christians—although meaning to be essentially Jewish. The "young" ones—a distinctly named group, a sort of secession, are not wanting there either. Mankind is but one big family, after all.

In its series of "making of" exhibitions, the prints division of the Public Library has reached Japanese prints which will be on exhibition in the Print Gallery (room 321) from January 18 to April 13. As always in these shows, technique is used to illustrate the art, and vice versa, technique is illustrated by the finest examples obtainable of the art. In the present case these fine examples were selected from the noteworthy collection of Japanese prints presented to the library by the late Charles Stewart Smith. Perhaps it may be said that the natural curiosity of mankind to "see the wheels go round" is utilized to show the public various phases of what we group as "prints" in their finest meaning to be essentially Jewish.

By means of tools and pictures, including series of progressive color proofs, the process of making Japanese color prints is described. And then the application of this technique: prints showing the development of this school of "Ukiyoe"—"picturing the passing show." There are early actor prints, and Harunobu, Kiyonaga and Kōchōrō are strongly represented. But especially remarkable is the range and quality of prints by Utamarō, in whose work the Smith collection is particularly rich.

After one has considered the technique of these works of art the individual application of traditional methods, the decorative quality of the cunningly distributed space of flat color, the calligraphic sweep of the line, there comes always again realization of the fact that these color prints, with all their exotic appearance, come close to us after all, the humanness of their observation. They are essentially records, many of them, of the everyday life of the artist's day. But besides this more superficially obvious character, the pictorial documents they like all art worth while form a significant expression of racial ideas and ideals at a given period. And that, in the end, is a high function of art.

The Edward B. Butler prize of \$100 given to the painter of a picture voted by visitors to be the most popular in an annual exhibition at the Art Institute of Chicago was awarded to Frederick C. Frieseke for his "Torn Linen." The following pictures came next in the order of voting: "Through Sunlit Hills," by Gardner Symone; "Sunlight and Shadows," by William Wendt, and "Monadnock," by John Shorman.

John W. Beatty, director of the art, Carnegie Institute, announces the twentieth annual international exhibition of paintings to be held during the months of May and June next. As in other years, it is the aim of the Carnegie Institute to bring together a representative group of works by the best contemporary painters of all nations. Official reports have been received from England, Scotland and France. These show that the total number of works coming from England and Scotland is about 10 per cent. larger than last year, while the French representation will be in number about the same. Belgium, Italy, Norway, Sweden and the Netherlands have also contributed. Reports from various cities in America have not yet been completed. This year, as heretofore, the international jury of selection and award will be elected by the votes of those contributing to the institute's international exhibitions, and these votes will come from practically every art producing country in the world.

Gold, silver and bronze medals will be awarded, with prizes of \$1,500, \$1,000 and \$500, respectively.

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